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A fabulous letter from Singer, Song Writer,  
Author, Jazz and Pop Music Historian-Critic,  
Philosopher and our honored subscriber.....

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RECORD STATISTICS AND INFORMATION  
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**record  
research**



**JOHNNY PARKER**



# REGARDING BLUES RESEARCH:

This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHEATSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly, averaging 3/4 issues per year. THERE IS NO SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COSTS THIRTY CENTS (U.S.A.), THIRTY FIVE CENTS (FOREIGN). Also available from DEREK COLLIER, 6, THE CREST, SAWBRIDGEWORTH, HERTS, ENGLAND 2/6d each.

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## GROUPOGRAPHY PART 3 (See issue 93 for commencement of this series)

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### BALLADIERS

Wrimus ? - 1956  
Dance The Rhythm And Blues -  
//ROCKETS - My Love For You -

(to be cont'd)

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This is a series of articles and discographies devoted exclusively to rhythm and blues and rock 'n roll vocal groups. I will list the groups alphabetically and include all known information about each group. A "vocal group" is, as far as this column is concerned, three or more Negro men or women, or both, or a majority of Negroes in a black and white mixed group, or a Negro lead singer with white singers; also some Puerto Rican and Mexican groups will be listed if they sound Negro. If you have any information to supplement this undertaking please write: Dick Horlick, 41-34 Frame Place, Apt 3-F, Flushing, New York 11355.

# JOHNNY

# PARKER

EXCERPTS FROM PROPOSED AUTOBIOGRAPHY

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SELECTIVE DISCOGRAPHY AND PARTIAL AUTOBIOGRAPHY OF

## JOHNNY PARKER

Singer, Song Writer, Author, Jazz and Pop Music Historian-Critic:

Dear Bob and Len:

Your expressed request for an article on my career could turn

out to be a full issue. I'm not terribly talkative, but writing

is another story. As a child in New York City, I grew up with

the deep desire to be the one who would know more about jazz

and popular music than anyone else. I was determined to become

involved in it, both creatively and as a critic and musicologist.

I started by youthful lecturing on jazz and pop music in high

schools and neighborhood cellar clubs. While still in high

school, I frequented 52nd Street - sitting in (vocally) and

receiving great encouragement from Georgie Auld, Coleman Hawkins,

Roy Eldridge, Erroll Garner, Oscar Pettiford, etc., etc.

My style of singing on rhythm tunes was deeply inspired, phrasing-

wise, by the swing style, syncopated phrasing of the Benny

Goodman brass section, plus the funky lag of Erroll Garner.

I was particularly noted for my vocal innovations along these

lines. On a ballad, my style was in a soft, intimate jazz-pop

style. Unfortunately, there aren't a great many examples on

record of my swing phrasing because recording executives would

hear me sing this way, sign me because they loved it, and then

record me more 'commercially'.

In 1945, I was hired by Les Brown to be his vocalist. We toured

theaters a great deal, but managed one record date:

Les Brown Ork tpts. Jimmy Zito, Carl Berg, La Vern Rowe,  
Robert Higgins  
tbs. Richard Gould, Kenny Meisel, Clyde 'Stumpy'  
Brown, Dick Noel  
reeds George Weidler (alto), Mark Douglas (alto),  
Nick Riviello (tenor), Ted Nash (tenor),  
Butch Stone (bar.)  
rhythm Jeff Clarkson (piano), Robert Leininger (bass),  
Hy White (guitar), Dick Shanahan (dms.)

CO 34737-1

I'D RATHER BE WITH YOU rec. 5/10/45, New York City,  
Liederkrantz Hall; not released till February 1954  
on LP 12" Columbia CL 539. Vocal duet; Doris  
Day and (Johnny) Terry Parker; arrangement: Frank  
Comstock; Producers: Mannie Sacks and Mitchell Ayres.  
1945 song: music by Frank Comstock; lyrics by Roy  
Alfred.

After Les Brown, I filled in as vocalist with Randy Brooks at

Roseland Ballroom in N.Y.C. with nightly broadcasts (All my

arrangements were by John Benson Brooks.), before joining the

Les Elgart Ork, with whom I stayed two years. The band worked

regularly, broadcast a great deal, made a Columbia short and

soundies, but, did only one record date (until the 1950's,

when their long Columbia Records association began). In 1945-

6 and 7, the arrangements were almost all done by Bill Finegan,

Ralph Flanagan and Nelson Riddle.

My sides on that record date were:

Les Elgart Ork: tpts. Les Elgart; Jimmy Chris; Joey (Ornitz); un-

tbs. Norman Sipple; Bill Richards; un

reeds Larry Elgart (lead alto); Charles O'Kane (alto);  
Joe Di Maggio (clarinet); Hank ? (tenor);  
Virgil Lozzi (baritone)

rhythm Joey Berlinger (piano); Don Russo (bass);  
un (guitar); Harry ? (dms)

5491 MABEL MABEL rec. 1946 (prob. May), N.Y.C., released circa  
9/46. Musica 15079. Vocal (Johnny) Terry Parker and  
Carole Norman with one line by trumpet player Joey (Ornitz) ?  
Producer and arranger: Bill Finegan  
1946 song (Czech.-Amer.) - Lyric to and adaptation of  
"Humoresque" by Anton Dvork 1894; lyric and adaptation by:  
Jimmy Shirl, Ervin Drake and Henry Manners.

I'M IN THE MOOD FOR LOVE rec. same date as above; not  
released till 9/63 - on 12" Sutton LP SU 283  
Vocal: (Johnny) Terry Parker  
Producer and arranger: Bill Finegan  
1935 song from 1935 film "Every Night at Eight"  
by Jimmy McHugh and Dorothy Fields

In 1947, I auditioned for Jimmy Lunceford's manager in his New

York office, doing my imitation of Trummy Young singing "Margie".

I did the vocal and the band fill-ins and the solos - everything!

He called Jimmy Lunceford long distance in Washington, D.C.; I

repeated my performance on the phone for Lunceford and he hired

me sight unseen. His manager put me on a train to join the band

in Washington, D.C. When I arrived the look of surprise on

Jimmy Lunceford's face when he saw that I was white was worth

the trip! We discussed the pros and cons of my joining the band,

but Jimmy good-naturedly decided it was a bit too revolutionary

an idea for 1947.

In 1948, there was a recording ban. No musicians could play

on recordings. I was asked by two songwriter friends of mine if

I would do a record date dubbing my voice over a record. I

agreed, not knowing till I arrived at the studio that the records

were polkas. At the time I was ultra-hip and would have nothing

to do with anything but jazz and pop jazz. In addition to being

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real square polka music, the keys were too high for me. Well, I did the date for laughs, which the playbacks furnished a liberal supply of. When the producer asked me how I spelled my name, Terry Parker, I told him I just changed my name. On the spot, I made up the name Johnny Eager and his Eager Beavers (compliments of the 1941 film "Johnny Eager"). I 'took the money' and left; and promptly put the date out of my mind. The record was released YOU YOU YOU ARE THE ONE: my first smash hit! What else?

Johnny Parker (as) Johnny Eager and his Eager Beavers

Voices dubbed over Henri Rene and his ork, recording on the Standard label. The one used on "You You You Are the One" is Standard T - 142; rec. in 1942, billed here as The Espe Musette Ork.

YOU YOU YOU ARE THE ONE (N.Y.C.) rec. 6/4/48; released 10/23/48  
Produced by Tetos Demetrious - Grand C-25010

1948 song - German-American  
American lyric and adaptation of "Du Du Liegst Mir Im Herzen"  
(German song of unknown date and authors)  
American lyric: Milton Leeds and Fred Wise; Adaptation of music: Tetos Demetrious (as Tetos Demey)

TALLULAH POLKA same as above

1948 song  
American lyrics and adaptation of unknown polka  
Lyrics: Fred Wise and Milton Leeds  
Adaptation of Music: Mark Lass

Johnny Parker (as) Johnny Eager and his Eager Beavers  
Accompanied: a Dave Lambert vocal group  
Arrangement and ork conducted by Dick Manning (5 brass;  
5 reeds; 4 rhythm)  
Producers: Carl Le Bow and Peter Paul

BUTTERFINGERS Rec. 8/14/48 in N.Y.C.; released 1/49  
Metrotone M-3016  
1949 song by Roy Alfred

MISSISSIPPI FLYER same as above  
1949 song by Don Marcotte

THANK YOU same personnel Rec.(circa Sept) 1948; released 3/49  
Metrotone M-  
1949 song by Ervin Drake & Jimmy Shirl

I'M LOOKING FOR SOMEBODY TO LOVE (same as "Thank You")  
omit vocal group  
Metrotone M-  
1949 song by Roy Alfred

Johnny Parker (as) Johnny Eager and his Eager Beavers

Acc. Luis Russell Ork N.Y.C. early 1949 (full band)  
Arr. Luis Russell  
Producers: Carl Le Bow and Peter Paul  
For Metrotone

I STILL REMEMBER (unissued)  
1949 song by (Johnny) Terry Parker

NEVER, WELL HARDLY EVER (unissued)  
1949 song by (Johnny) Terry Parker and Joyce Indig

As a songwriter, the first time I had a song of mine recorded was the following:

Wini Brown  
accompanied by Milt Jackson (vibes); Charlie Fowlkes (bar.);  
un (tp); (4) rhythm

producer: Lee Magid

464 YA GOT MY BRAND OF HONEY rec. 2/49; reviewed 3/19/49  
National 9068  
1949 song by (Johnny) Terry Parker and Joyce Indig  
MSS. (song written) 1948.

Starting in 1948, I did many of the commercials that advertise movies on radio and later TV. If it was a forthcoming Sinatra movie, I imitated Frank Sinatra's voice singing a song from the film. I also did Bing Crosby, Dean Martin and Nat Cole for their films.

In 1948, Paula Watson had a smash hit recording of "A Little Birdie Told Me" in the r & b field. Supreme 1507.

Evelyn Knight was brought in by Decca to 'cover' this record for the pop field - which she did, resulting in a million record seller. The significance of this record is that it was the first pop-rock record and it was a great success, although no one followed it up till the 1954-55 pop-rock records. Evelyn Knight's record (Decca 24514) was not the usual pop record covering an r & b hit in its own pop way, as Bing Crosby did with Louis Jordan hits. This was a record doing its best to sound like the original, even to the instrumentation.

The reason I mention it here is that the Stardusters vocal group backed up Miss Knight and, being friends of mine, I often sang double lead vocal with them and I did so for this record; - also leading the off-beat hand clapping. Note: I remember Walter Page was on bass.

I was with them also on a couple of Billie Holiday sides too. I remember "Girls Were Made to Take Care of Boys" DE 24551 rec. 12/10/48, 1948 song by Ralph Blane. Bobby Tucker (piano); Mundell Lowe (guitar); John Levy (bass); Denzil Best (dms)

I ended up the year 1949 with a theater tour as vocalist with the Skitch Henderson orchestra. No records.

In 1950, I decided I had had enough of the gimmick name Johnny Eager. I didn't relish going back to my real name Terry Parker, as I remembered the usual advance billing the name got me - - I'd come to a town and it would say Les Brown and his ork, featuring lovely Terry Parker on the vocals. I was lovely, of course, but when they expected me to appear on stage in a gown it was too much! The crowning piece of mortification was in a New York night club when Zero Mostel as m.c. was introducing celebrities from the audience. It happens that we had never met - so, when he was handed a list of who was in the audience, and asked us, one at a time, to take a bow - he came to my name and rendered the usual 'lovely' Terry Parker. This was bad enough, but just before I stood up he said "I've heard her sing and she's great!"

So, I changed my name in January 1950 to Johnny Parker. This may not be the most distinguished or original name in the world, but no one says "You're under arrest" to me anymore! (Robert Taylor as Johnny Eager in the 1941 film was a gangster.) unless it's for real! . . .and nobody mistakes my masculinity anymore - (or if they do, they cool it).

February 1950, I joined Charley Ventura's big band as vocalist. We did theaters and Treasury Armed Forces Radio Shows, the latter with guest vocalist Ella Fitzgerald. On radio, I remember singing

"Try a Little Tenderness", arranged by Nelson Riddle.  
1932 English song by Harry Woods, Jimmy Cambell and Reg Connelly.  
Band's personnel was:

tps. Stan Fishelson, Red Rodney, Johnny Napton, Guy Kee

tbs. Billy Byers, Paul Seldon, Mario Duone

reeds Frankie Socolow (alto); Harvey Estron; Charley Ventura (tenor, baritone); Tommy Mace; Al Young; Ben Ventura

rhythm Tony Aless (piano); Joe Shulman (bass);  
Barry Galbraith (guitar); Ed Shawnessy (drums)

vocalists; Johnny Parker and Natalie Green

In theaters, I remember singing: "The Coffee Song"  
1946 song, words by Bob Hilliard; music by Dick Miles  
From Monte Proser's N.Y. Copacabana revue 1946  
"Try a Little Tenderness" (as above)  
and  
"It Isn't Fair" arr. Billy Byers  
1933 song  
words by Richard Himber  
music by Richard Himber, Frank  
Warshauer & Sylvester Sprigato

We played, among other places, at "Bop City" in N.Y.C.

I recorded one side with Charley Spivak's ork - personnel unknown to me.

LET'S CHOO CHOO TO IDAHO London rec. 2/50  
Vocal: Johnny Parker and The Stardreamers (sic)  
1950 song by Al Rinker and Floyd Huddleston  
From "Duchess of Idaho" - 1950 film

Pete Rugolo recorded a song I wrote as Rugolo's Ragtimers with Yank Lawson on trumpet. (Rest of personnel unknown to me.)

DREAM AFTER DREAM AFTER DREAM rec. 3/50; released 6/50 Capitol 963  
Vocal: Jerry Packer and the Aristocats  
Producer: Walter Rivers  
1950 song by Johnny Parker (MSS. Feb. and March 1950)

This led to my being signed to record for Capitol Records.  
My first date:

Johnny Parker accompanied by a King Sisters vocal group and Pete Rugolo conducting an ork comprised of Stan Kenton's musicians.

Arrangements by Pete Rugolo N.Y.C. MGM Studios  
Producer: Walter Rivers  
Recorded 5/25/50

Probable lineup:

tps: Chico Alvarez; Buddy Childers; Maynard Ferguson;  
Don Paladino; Shorty Rogers

tbs: Definitely Kai Winding, who takes the tb solo;  
Milt Bernhardt; Bob Fitzpatrick; Harry Betts;  
Bill Russo; Bart Vasalona

reeds: Bud Shank (alto); Art Pepper (alto); Bob Cooper (ten.);  
Bart Carderail (tenor); Bob Gioia (bar.)

rhythm: Pete Rugolo (piano); Don Bagley (bass); Laurindo Almeida (guitar);  
Shelly Manne (drums)

5761 CAN'T SEEM TO LAUGH ANYMORE Capitol 1162 released 8/50

1950 song by Johnny Parker  
MSS. 3/47

NEVER AGAIN Capitol 1162 released 8/50  
omit vocal group

1950 song by Al Urbano and Tom Pryor

TWO WEEKS WITH PAY Capitol 1108 released 7/50

1950 song by Alex Kramer and Joan Whitney  
MSS copyright 1947

OUR LITTLE RANCH HOUSE Capitol 1108 released 7/50

1950 song by Carmen Lombardo and John Jacob Loeb

My song, CAN'T SEEM TO LAUGH ANYMORE became a Hit Song and was 'covered' by:

Sylvia Froos, Arr. & acc. and piano by Sid Bass and small ork  
Producer: Sid Bass  
JR-1402 Jubilee 4006 rec. 7/50; rel. 8/50

Richard Hayes, acc. the Harmonicats with Jerry Murad and acc. George Bassman ork and chorus, with David le Winter, piano  
3714-4 Mercury 5492 rec. 9/5/50; rel. 9/50

Bill Lawrence, acc. Archie Bleyer ork and the Chorettes, vocal group  
CO 44373 Columbia 39029 rec. and rel. 9/50

Don Cherry, arr. and acc. by Sy Oliver ork  
W 76859 Decca 27245 rec. and rel. 9/50

etc., etc., etc.

The song was featured by Perry Como and by Vaughn Monroe on their TV shows and I played night clubs and theaters on my own (instead of as the band vocalist) for the first time.

I also debuted on TV, appearing on many shows, including "The Steve Allen Show", CBS TV. My name appeared in gossip columns, such as Walter Winchell, Ed Sullivan, Nick Kenny, Dorothy Kilgallen, Louis Sobol, Earl Wilson, etc., and my career was really on the way.

For a guy who wanted only to be involved in jazz and pop music as played by jazz bands, here I was in "show business". I wasn't crazy about it. With the bands I had fun; I love the world of music. Show biz is something else - I never felt like a show person. It's quite another world. At any rate, star billing was mine and I was off and running. A great pleasantry was appearing on Frank Sinatra's Radio Show, taped 2/15/51 and broadcast Sunday, 3/4/51, After the show, he gave me some very exciting praise and encouragement.

2nd Capitol date:

Johnny Parker: Arrangement and acc. Joe Lippman and ork, plus a King Sisters vocal group  
Producer: Walter Rivers  
Personnel: Marty Napoleon (piano); Tony Mottola (guitar)  
rest is unknown to me  
New York City - MGM Studios - 9/28/50



- 5794 JACKIE MY DARLIN Capitol 1369 rel 1/22/51  
1951 song by Johnny Parker
- 5795 CHIMNEY CORNER DREAM Capitol 1369 rel. 1/22/51  
1951 song; words by Johnny Mercer, music by Robert Emmet Dolan
- 5797 TAKE MY HEART Capitol 1273 rel. 2/51  
1936 song; words by Joe Young, music by Fred E. Ahlert
- 5796 REMEMBER ME I'M THE ONE WHO LOVES YOU Capitol 1273 rel. 2/51  
1950 song by Stuart Hamblen

As vocalist with the Hugo Winterhalter ork, we had a big hit in "A Kiss To Build a Dream On". The song was already a hit by Louis Armstrong and many other records came out, including ours - but, ours sold 300,000 records.

Hugo Winterhalter Ork rec. at N.Y.C. Manhattan Center 12/18/51  
Arr. Hugo Winterhalter  
Big full ork: Terry Snyder, drums rest unknown to me  
Producer: Dave Kapp

- 4642 A KISS TO BUILD A DREAM ON Victor 20-4455 rel. 1/2/52  
Vocal by Johnny Parker
- 1935 copyright, tho I don't believe it debuted till 1951 words by Bert Kalmar and Oscar Hammerstein; music by Harry Ruby from the 1951 film, "The Strip"

LOVE MAKES THE WORLD GO ROUND (same as above)

1951 song (French-German-American)  
This is the first American lyric version of  
"La Ronde", 1950 song from the French film "La Ronde"  
American lyric by Dorcas Cochran  
original lyric (French) by Louis Decreux;  
music by (German) Oscar Strauss

Hugo Winterhalter ork unknown personnel Producer: Dave Kapp

WHAT DOES IT TAKE Victor 20-4586 rec. N.Y.C. Manhattan Center  
(TO MAKE YOU TAKE TO ME) rec. 1/22/52; rel. 3/52  
vocal: Johnny Parker

1951 song: words by Johnny Burke; music by Jimmy Van Huesen

- 5986 SOMEWHERE ALONG THE WAY Victor 20-4691  
rec. N.Y.C. Manhattan Center 4/21/52; rel. 5/24/52
- 1952 song: words by Sammy Gallop; music by Kurt Adams

Eileen Barton recorded my song:

- 620-1 I MET HIM AT ONE O'CLOCK National 9137 rec. 3/50;  
rel. circa May 1951
- 1951 song by Johnny Parker  
recitation by Eileen Barton  
MSS. 5/49

Now money enters my life - money being as much a memory now, as these record dates. Tell me, is it still green? I wrote a song called I WANNA LOVE YOU (I Wanna, Wanna, Wanna, Wanna) with repetitive lyrics. It was a smash hit by the Ames Brothers and it started a whole trend of such repetitive type lyrics, such as "You'll Never Get Away". The Ames Brothers record had passed the 300,000 mark and the song was now very big - when the cover records

started. One of these cover records was by Kay Starr, who had also covered a Sunny Gale hit ("Wheel of Fortune") on the other side of "I Wanna Love You". Result: money from the "A" side of the Ames Brothers hit and money from being on the back of the Kay Starr "Wheel of Fortune" hit. That was nice, very nice.

Ames Brothers (Joe, Gene, Vic and Ed Ames): Acc. by Marty Manning rhythm section with (I believe) Johnny Guanieri (piano).  
rec. (N.Y.C.) 8/51; rel. 12/51

- 81439 I WANNA LOVE YOU Coral 60617

1951 song by Johnny Parker  
MSS. 6/51

Kay Starr: Acc. Harold Mooney ork with The Lancers vocal group

- 9600-5 I WANNA LOVE YOU Capitol 1964 rec. and rel. 1/52

Sonny Burke Ork: rec. and rel. 1/52 arr. Billy May or Sonny Burke

tps. Pete Candoli (who solos); Conte Candoli; Carlton McBeath;  
Ollie Mitchell

tbs. Milt Bernhardt; John Haliburton; Ray Heath; Jim Priddy

reeds Hugo Lowenstern (alto); Clint Neagley (alto);  
Don Raefel (tenor); Hal Russein (tenor); Bob Lawson (bar)

rhythm Milt Raskin (piano); Joe Mondragon (bass); Laurindo  
Almeida (guitar); Tom Romersa (drums)

Latin percussion: Jose Guerero and Ivan Lopez

I WANNA LOVE YOU Decca 27970  
vocal by Jo Ann Greer & Hub and Hubbie

etc., etc., plus many French records, where  
it was also a big hit

My song "The Way I Feel" followed up "I Wanna Love You"

Buddy Morrow Ork

tps. Sam Scavone; Rudy Scaffdi; Dick Hoffman

tbs. Buddy Morrow; Berke Alexander; Sonny Russo; Fred Angst

reeds Art Friedman (alto); Moe Koffman (alto); Buzzy Branner (ten).  
Harold Miles (bar.)

rhythm Billy Jacobs (piano, celeste); Bob Carter (bass);  
Larry Callahan (drums)

- 4610-1 THE WAY I FEEL rec. 12/51; rel. 1/52 Victor 20-4451  
vocal: Frankie Lester

1952 song by Johnny Parker  
MSS. 12/50

The Four Knights vocal group Their's was the Hit version!

- 9505-5 THE WAY I FEEL Capitol 1930 rec. 12/51; rel. 1/52

Clyde McPhatter and The Drifters

Clyde McPhatter (lead vocal); Gerhart Thrasher (tenor voice);  
Bill Pinkney (bass voice); Charlie Hughes (bar. voice)

THE WAY I FEEL Recorded circa August in 1953; rel. 9/53

Believe it or not, it happened again in a smaller way. The Four Knights record of "The Way I Feel" was a Hit for me - - - and

then the cover by The Drifters (their first record) had a big hit on the other side, "Money, Money". So, I collected for being on the front of one and the back of another. I should have patented this as a kind of religious ceremony - cause it got away! The song was recently revived rock-style and recorded by Cynthia vocal group. Recorded early 1966; released 7/66. Producer was Carl Spencer.

My own next important record date follows:

Johnny Parker Arrangements and acc. by Neil Hefti ork  
Shorty Allen (piano); unknown bass, guitar, drums; six strings  
Producer: Bob Thiele Recorded 1/7/54

- 85675 THE WAY I FEEL Coral 61147 Released 3/54

1952 song by Johnny Parker  
MSS. 12/50

- 85678 RUNNIN' AROUND IN CIRCLES Coral 61147 Released 3/54

1954 song by Johnny Parker  
Mss. 11/51

- 85676 LOVER Coral 61230 Released 10/54

1932 song words by Lorenz Hart, music by Richard Rodgers  
From 1932 film "Love Me Tonight" (copyright 1933)

- 85677 PENTHOUSE SERENADE Coral 61230 Released 10/54

1931 song by Will Jason and Val Burton

These recordings, especially "The Way I Feel", were the very first where a pop singer singing with pop accompaniment utilized gospel effects in the vocal a la Mahalia Jackson, Amos Milburn, Rosetta Tharpe, etc. Dick Jacobs, assistant at this time to Bob Thiele at Coral, even named the one particular gospel effect wherein you hold a word like "I", repeating it on one note in a connected way-"ah ah ah ah I". He called it my CORRUGATED style. Today it's very, very common in rock and even in pop.

My next date was also an important first. I covered the number I, R & B hit "Hurts Me To My Heart" and it was the first rock and roll recording with strings!

Johnny Parker

Arrangements and acc. Dick Jacobs Ork; Producer, Bob Thiele  
12 strings, marimba and rhythm recorded 10/19/54

- 86949 HURTS ME TO MY HEART Coral 9-61290 Rel. (prob.) 11/54

1954 song by Charley Singleton and Rosemary McCoy

- 86948 NOT I Coral 9-61290 Rel. (prob.) 11/54

1954 song by Bernie Baum, Florence Kay and James Goldsborough

- 86947 I'LL NEVER KNOW Coral 9-61356 Rel. 3/55

1955 song: words by Roy Jordan; music by Ulpio Minucci

- 86946 ONE Coral 9-61356 Rel. 3/55

1955 song by Warren Spencer

My voice was used in a 1956 film, "Crowded Paradise". I sang a song called:

MOON MAGIC Rec. 8/55, Reeves Studio, N.Y.C.  
Acc. David Brockman studio ork

1956 song: words by Sammy Gallop, music by David Brockman

My next recording date was for Kapp - an LP released 3/56  
12" Kapp KL 1019 eight vocals; four Tony Mattola guitar solos

Johnny Parker acc. Tony Mottola (guitar); Bobby Haggart (bass)  
Rec. 10/13/55  
Producer: Dave Kapp

LOVE LETTERS

1945 song: words by Edward Heyman; music by Victor Young  
(from 1945 film, "Love Letters")

NEVERTHELESS

1931 song: words by Bert Kalmar; music by Harry Ruby

WHILE WE'RE YOUNG

1943 song: words by Bill Engvick; music by Alec Wilder and Morty Palitz

YOU MUST HAVE BEEN A BEAUTIFUL BABY

1938 song: words by Johnny Mercer; music by Harry Warren  
(From 1938 film "Hard To Get")

(Same) EXCEPT Producer Mickey Kapp and  
Recorded 11/4/55

IF I HAD YOU

1928 song; By Ted Shapiro, Jimmy Campbell and Reg Connolly

IT CAN'T BE WRONG

1942 song: words by Kim Gannon; music by Max Steiner  
(From 1942 film "New Voyager", where it was played  
instrumentally)

SOONER OR LATER

1946 song: words by Ray Gilbert; music by Charles Wolcott  
(From the 1946 film "Song of the South")

THEY DIDN'T BELIEVE ME (un-issued)

1914 song: words by Herbert Reynolds; music by Jerome Kern  
(From 1914 show "The Girl from Utah")

(Same) Recorded early 1956

IT'S BEEN SO LONG

(1935 song: words by Harold Adamson; music by Walter Donaldson)

I had many other songs recorded in here that I'm skipping this time out - songs recorded by Phil Brito, Bill Darnell, Dorothy Collins, Sidney Torch, Sammy Kaye, Kay Armen, Hawkshaw Hawkins, Hugo Winterhalter, Teddi King, Crewcuts, Lancers, Sam Butera, Charles Brown, Charioteers, Noro Morales, etc., etc., etc. - a few of which I produced myself.

I married the ideal girl of my dreams February 4, 1956 and the life of night clubs and such could not compete anymore with my new desires to stay home. This, coupled with my song writing successes, which enabled me to do so, and a new show business with rock and roll youth taking over, helped ease me into more full time writing and only dabbling at my singing



career. I'd had a wonderful career as a singer, but though singing itself is as dear as ever to me, the business of a singing career is not. Now to outline only a few of my next songs (before I had the biggest success ever.)

#### Les Brown Ork

tps. Don Fagerquist, Stan Stout, Don Paladino, Wes Hensel  
tbs. Stumpy Brown, Ray Simms, Vernon Friley, Bob Pring  
reeds Ronnie Lang (flute, alto); Sal Libero (alto); Dave Pell (tenor); Les Brown (alto); Abe Aaron (tenor); Butch Stone (bar.)  
rhythm Don Trenner (piano); Rolly Bundock (bass); Vernon Polk (guitar); William Richmond (drums)

L07876-3 WAKE UP THE PLACE Coral 61490 rec. 7/54; rel 10/55  
vocal: The Modernaires with Paula Kelly  
arr: Frank Comstock

1954 song by Johnny Parker  
MSS. 1/54  
(lyric to and 'arrangement' of "At a Georgia Camp Meeting" by Kenny Mills - 1897 song)

#### Red Norvo Ork

Arr. Neil Hefti; Producer Jimmy Hilliard

tps. Bernie Glow; Paul Cohen; Stan Fishelson; Gene Esposito

reeds Arthur Bardach (alto); Lennie Hambro (alto); Gerald Sanfino (tenor); Sol Schlinger (bar.)

xylophone: Red Norvo

Rhythm Lou Carter (piano); Chester Amsterdam (bass); Don Lamond (drums)

4609 KEEP IT MOVIN' rec. 6/11/54 unissued Label X  
Vocal: an unidentified vocal group

1955 song by Johnny Parker  
MSS. 12/53  
(melody based on a common swing riff)

(new) Ink Spots: Harold Jackson; Jimmy Holmes (high lead voice); Leon Antoine; Charlie Fugua (leader and bass singer)  
acc. Sam 'The Man' Taylor (tenor sax) plus unknown rhythm section

K 8587-2 KEEP IT MOVIN' rec. 1955; rel. 9/55 King 1512

Grady Martin and The Bluefoot Five (Nashville)  
E. R. McMillen (alto); Owen Bradley (piano); Grady Martin (guitar-solos); prob. Howard Bradley (guitar); prob. Hank Garland (guitar)  
prob. Farrio Coursey (drums).

4S-100299 KEEP IT MOVIN' Decca 9-30196  
rec. late 1956 or early 1957; released 3/57  
Producer: Owen Bradley Instrumental

Big Al Sears (soprano sax and talking); plus unknown organ, bass, guitar and drums

KEEP IT MOVIN' rec. 1958 unissued Jubilee

#### Billy Mure

Billy Mure (guitars and arr.); plus unknown organ and rhythm

KEEP IT MOVIN' 12" MGM LP E-3807 rec. 1960;  
rel. 2/60

#### Les Paul and Mary Ford

Les Paul (guitar & bass); Mary Ford (guitar & vocals)

NOTHIN' TO DO rec. 1954 unissued Capitol

1954 song by Johnny Parker  
MSS. 4/52

#### Archie Bleyer ork

vocal: Archie Bleyer and The Mariners

8584 NOTHIN' TO DO Rec. 1955 (circa August); rel. 11/55  
Cadence 1279

Don Howard (the "Oh Happy Day" man)

Billy Reese (guitar); unknown accordion and drums; arr. Shelley Haims

12484 NOTHIN' TO DO Mercury 70765 rec. 10/55; rel. 11/25/55

Rex Allen - Victor Young ork and chorus

9237 NOTHIN' TO DO Decca 9-30066 rec. 1956; rel. circa 10/56

Ralph Young acc. Leo Addio ork and chorus

NOTHIN' TO DO Everest 9-19317 rec. 7/59; rel. 9/59

.....plus other records in the U.S.A. and overseas

Jonah Jones small ork

Producer: Bob Rolantz

tp. Jonah Jones

tb. unknown

sax unknown

rhythm: George Rhodes (piano and arr.); prob. John Brown (bass); Harold Austin (drums)

W-8530 COME SIT BY ME Groove 46-0140 rec. 12/55; rel. circa 2/56  
Vocal: The Constellations (consisting of Rebecca Lea; her husband and two female singers)

1956 song by Johnny Parker  
MSS. 12/55

Another big one happened next:

LaVern Baker - arrangement and accompaniment Howard Biggs and Small Ork and vocal group The Gliders. Produced Ahmet Ertugen and Jerry Wexler. John Barrows (Horn), Sam 'the man' Taylor (tenor, he solos), David McCrae (Baritone) Teddy (Cohen) Charles (vibes) Ernest Hayes (piano) Lloyd Trotman (Bass), George Barnes (g), David 'Panama' Francis (Drums)

A-1809 TRA LA LA - recorded 1/56, Record and film released 11/1/56. Atlantic 45-1116, 1956 song by Johnny Parker mss 8/55. From 1956 film Rock Rock Rock which featured Tuesday Weld in the lead, her film debut. Alan Freed heard a tape of it; and wanted LaVern to sing it in his new movie 1956 Rock Rock Rock. She did and it was the hit song of the film which had some 17 songs.

Naturally, the reason I'm giving all these discographical details

is that most of this information is not to be found in any discog-

raphy; and some of the information you do find is in error, or

incomplete. For instance the above record is in Jepsen, but

it says "no details". When my information differs from a

discography's, mine is the correct one, as I wouldn't dare to

disagree with my pen pal Ernie Edwards or Jepsen, unless I

was certain. I was present at some of these recording dates and

I took notes. (I wish I had taken more notes.)

A rival hit on the song was the recording by:

Georgia Gibbs - accompnied by Glenn Osser ork and chorus  
14250 TRA LA LA Mercury 70998, produced: Hugo and Luigi  
recorded 10/56 released 11/5/56

a cover record:

Tex Beneke ork

Tps. Nick Travis, Bernie Glow, Ernie Royal  
Tbs. Sy Berger, Urbie Green, Tom Mitchell, Chauncey Welsh  
Reeds Red Press (alto), Gerald Safino (alto), Bob Trock  
(tenor), Joe Soldo (tenor), Sol Schlinger (Baritone)  
Rhythm Nat Pierce (p), Frank Bruno (Bass) Barry Galbraith  
(guitar) Osie Johnson (Drums)

G3PH

9333

TRA LA LA - Camden CAL. 362 (EP), Recorded 11/56, released  
1/57, vocal Nancy Drew, arrangement by Marion Evans

Dave Howard -vocalist; acc. Benny Carter Small Ork. with Ben Webster (tenor), Benny Carter (alto), produced and arranged by Benny Carter; rhythm unknown.

THEY REMIND ME OF YOU Victor 47-7004, (H.2. PW:4996), 1957 song  
by Johnny Parker, rec. 1957; released 8/57; MSS. 1946

FICKLE HEARTED BABY Same Date and personnel, add Jud Conlin Singers RR-H. 80W 1524, 1958 song by Johnny Parker MSS 4/53, M.M. Records 45-1234, released 3/58; Ben Webster has beautiful solo. These sides (plus 2 others) were made as independent masters two of which were bought by Victor, the other(2) by M.M.

Wingy Manone Small Ork. All arrangements by Jack Pleis, producer Paul Cohen. Here again, I was at the date and Jepsen's Book definitely contains slight errors. Wingy Manone (TP-he solos), Raymond Harry Diehl (TB and he solos), Anthony Ortega (tenor, he solos too), Dean Kincaide (Bar) Hank D'Amico (clarinet and he solos too, Charles Queener(p), Sanford Black (Bass), Genge Barnes (Bjo), Cliff Leemans (Drums). All rec. 1/57, and released on 12" LP Decca DL 8473  
TRUMPET ON THE WING released circa August 1957.

JUST PLAIN STRUTTIN 1957 song by Johnny Parker, MSS 1/54. Substitute: Bobby Haggart (Bass) for Sanford Black (Bass); and Carmen Mastren (guitar) for George Barnes (g). Solos By: Hank D'Amico (Clarinet) Anthony Ortega (tenor) and Wingy (tp).

BURLEQUE 1957 song by Johnny Parker, MSS 12/56, Wingy Manone same date, Wingy Manone (TP, and solos), Hank D'Amico (clarinet), Anthony Ortega (Tenor and solos), Dean Kincaide (Baritone), Charles Queener (P), Sanford Black (Bass), George Barnes (g), Cliff Leeman (Drums).

YOU CAN COME CALLIN AGAIN 1957 song by Johnny Parker (MSS 8/55)  
Add: Raymond Harry Diehl (TB)  
Omit: Anthony Ortega (tenor)  
Substitute: Milton Hinton (Bass) and Carment Mastren (guitar) for Sanford Black and George Barnes. Solos by Wingy, Diehl, D'Amico, Kincaide, and Queener.

TWO BEAT SPECIAL 1957 Song by Johnny Parker, MSS 4/53.

Just in case you hear these records, and love or hate them, remember

I just wrote the songs. I don't guarantee the performances one way or another. If they turned out great or not quite so great, the credit or discredit is (for me) confined to the relative merits only of the songs or themes I submitted.

#### Warren Covington and the Commanders

TPS. Dick Hoffman, Phil Marack, Dick Sherman

TBS. Warren Covington, Pete Anson, Don Sebesky, Frank Vacaro

REEDS Paul Gaglio (alto/Bar), Buddy Arnold (Tenor, Bass sax)

RHYTHM Jimmy Tyler (p), Don Kent (B), Howard Collins (g) Karl Kiffe arrangement Tootie Camerata, Producer: Paul Cohen (Drums)

EGG IN MY BEER (Rock it Commander), Rec. 1957, 1957 song by Johnny Parker, MSS 12/56, released on 12" LP Decca PL.8577 circa August 1957.

The biggest commercial success I ever had occurred in 1961. I wrote a song called BABY SITTIN BOOGIE. Some two and a half million records were sold on this song by various artists; mainly by Buzz Clifford in the U.S.A., who sold over one million and Ralf Bendix who sold one and a half million in Germany, Austria etc. The song is about a teenage girl who babysits for someone on her block and her boyfriend comes up and they start to rock. The baby hears the beat and man it is a shock - when he joins in with his hip gurgling and infant scat breaks.. This kid is the hippest of the

diaper set. The record used the actual sounds of my own two children whom I had been recording as babies. It was a real smash in the U.S.A. and is now a "Golden Oldie". It was a smash all over the world - Germany, England, France, Mexico, Finland, Belgium, everywhere, and each country had its own local recording of it in their own language as well as Buzz Clifford's English language recording.

Buzz Clifford: Accompanied by the Blenders vocal group. Band arr. by Tony Piano. Baby sounds recorded and arranged by Johnny Parker. Buddy Lucas (Tenor), Burt Keyes (P), Doles Dickens (Bass), Mickey Baker (Guitar), Vinnie Rogers (guitar), Sticks Evans (drum). Producers: Tony Piano and Johnny Parker. Recorded: 10/31/60. BABY SITTIN BOOGIE, Columbia 4-41876, 1960 song by Johnny Parker, mss. 8/60, released late November 1960. Cover records too numerous to mention.

Since then, I naturally wrote more songs and did some more singing and I worked for a while as a disc jockey at New York City's Copacabana nightclub in the lounge. I took over for Tedd Lawrence every Friday night interviewing guest celebrities, reading commercials and playing records on the show which was heard over WMGM(WHN). I also was seen as one of the regulars on the Ted Steele (NYC) t.v. show and filled in once as M.C.

However, all my life I had been putting aside notes for intended books; and now I began to put a great many of them together. For the past few years I've not been able to resist my overwhelming desires to enter this phase of my out-put. Four books are on my agenda: (1) my autobiography (2) a philosophy book which is the basis for a philosophical movement of which I am the founder, called "Relativism", "Parker Relativism" (3) The jazz book I've been writing since age "2½" months' with lectures, opinions, refutations, explanations, and so on of everything that's happened in jazz and related fields from "the beginning" to the present and also including comments and explanations of Country and Western, R & B, Rock and Roll, and everything right through to today's electric-rock outfits. But each book being a lifetime job in itself, I recently decided to concentrate essentially on finishing one book at a time - which brings me to book (4) This is the one I'm working on and hope to finish in a couple of years. It is the definitive reference book of all time on songs. It gives the facts; the original year of publication, the writer of the words, the composer of the music, the publisher and his affiliation, what it's from (if anything), who debuted it, who popularized it originally and in any revivals, notation of records that attained Top 10 hit status in Pop, R & B, C & W fields, name of label and original issue # and recording/release dates (when I know them). In



